FARMERS PAINT BOOK

1793

HARRISONS INC.

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DU PONT

1802

To Our Farm Friends

To be a good farmer demands a knowledge of farming. To make a success of painting demands a knowledge of paints and their application. Many jobs of home painting fail because of lack of this knowledge.

This book has a twofold object: first, to give you a practical knowledge of how, when and why to paint and, second, to suggest the best methods and materials for painting.

It is the result of 125 years of paint experience boiled down to hard, cold facts—facts that every one who uses paint should know.

We have tried to cover every ordinary paint question that may arise. Should you desire any additional information on some particular points our Service Department will be glad to help you.

Whatever the point in question may be, we will be only too happy to lend our assistance. Write us.

HARRISONS, INC.
PHILADELPHIA, PENNA.

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PHILADELPHIA, PA

What Is Paint?

Paint is a mechanical and chemical combination of pure oils and pigments. It protects and beautifies. It is also an investment.

Applied over the surface of wood, metal or concrete it forms a protective coating that prevents the destructive action of the weather and the elements.

It is a beautifier because when properly harmonized with surroundings it adds to the appearance of house, barn, silo, fence, etc., and makes them pleasing to look at.

It is an investment because it prevents rapid deterioration—lessens wear and tear and helps to make attractive properties. Good looking, well kept properties are easier to sell and bring better prices.

What Is Good Paint?

Good paint is paint in which every ingredient is the best for its purpose and is thoroughly incorporated into a perfect mixture. Each ingredient must have a definite purpose—each must harmonize with the other—and all must serve to make a perfect combination.

Harmony, balance, thorough grinding and mixing, perfect uniformity and the "know how" are the sole secrets of good paint making.

Harmony in Paint

Harmony in paints means the selection of materials that can be mixed together harmoniously and formed into a perfect combination. Milk and cream combine into a perfect mixture because they harmonize. Mix vinegar and cream and you set up a chemical reaction that ruins the cream. They fail to harmonize.

The same thing happens in paint making. To mix pure linseed oil with potash or lye would make soap. But mix pure linseed oil, pure white lead, zinc and other ingredients that are harmonious and you get real paint. The main point is to *know* the ingredients that harmonize and with them to make a paint that will harmonize with the surfaces to which it is to be applied.

It is for this reason that Harrisons, Inc., make various kinds of paint for various kinds of use. House paint is designed for houses, floor paint for floors, wagon paint for wagons and silo paint for silos.

Balance in Paint

You know that well-balanced soil means better crops and well-balanced rations mean better cattle. Cows need just so much roughage, so much grain, so much protein to give the most milk. Balance is one of the things that makes good paint.

To make a certain kind of paint to give a certain service demands certain specific ingredients. There can be no guesswork. The materials must be right. The amount of each material used must be right. The mixing process must be right. Vary these things and you spoil the balance. Spoil the balance and the qualities of the paint are modified.

Thorough Grinding and Mixing

Thorough grinding refers to the pigments used in making paint. These must be thoroughly ground to a very fine powder. After this they must again be thoroughly ground in linseed oil until they make a perfect paste—a smooth paste—smoother than butter.

Next this paste is worked much the same as butter is worked. The process is performed by machinery. Afterward this paste is thinned with linseed oil and turpentine until it is just the proper consistency for use.

Perfect Uniformity

Perfect uniformity refers both to quality and color. Paints made by Harrisons, Inc., are standards. The way they are prepared is standard—the mixing processes are standard. Even the temperatures and the conditions under which the paint is made are standardized.

If you skim milk mechanically, you know that it will separate best at a certain temperature. You watch every detail—the condition of the whole-milk—the speed of the machine and the flow of the cream.

Paint-making demands even greater care—greater standardization, but because we give it this attention, you get a paint that is uniform in quality and color year after year.

The "Know How"

Know how is knowledge. Knowledge comes from study and experience. You raise good crops because of your knowledge of the soil and farming. You raise better crops than your father did because you have combined a study of your father's methods with your own experience. You have taken the best of each. Just so, perhaps, your son will improve on your methods where he can. Years ago farmers used a forked stick drawn by oxen for turning up the soil. To-day they use a steel plow drawn by a horse or motor.

Our knowledge of paint-making rests on 125 years of paint-making study and experience—five generations of paint-making. For this reason it can be justly said that we make paint with a pedigree.

Paint With a Pedigree

When you save seed you select the best of last year's growth.

When you buy cattle you go by selection—past performance and pedigree.

You know that seed taken from good plants should be good seed. And a cow born of good stock is most likely to be a good cow.

Like usually produces like—just as good cream usually makes good butter.

A Corner of our Laboratory Where All the Materials that Enter Into our Paint are Tested

For 125 years Harrisons, Inc., have made good paints—paints that have made good. That they have made good in the past is the greatest assurance that they will continue good in the future.

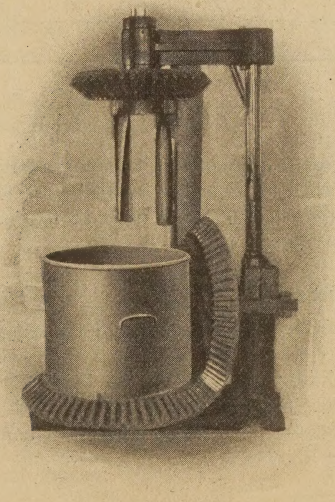
Ready Mixed Paint vs. Home Mixed

Ready mixed paint is paint made to standard specifications. Home mixed paint is usually guesswork. No man can mix paint by hand as thoroughly as a machine can mix it.

The ingredients of every paint made by Harrisons, Inc., are printed clearly on the label. That's why wise master-painters use Harrison Paints. In fact, many master painters prefer Harrisons Town & Country ready-mixed greens and browns because they know by experience that these paints are better than they themselves can mix.

Paints for All Purposes

There never will be an all-purpose paint, but no matter what the nature of the surface you wish to cover, you will find in the Harrisons line just the paint, varnish, stain or enamel best suited for your purpose and a wide variety of standard colors from which to choose.



A Mechanical Mixer that Insures Thorough Mixing

How to Measure Surfaces

Painted surfaces are measured in terms of square feet.

To find the number of square feet in any surface, multiply one dimension by the other.

Measuring Roofs

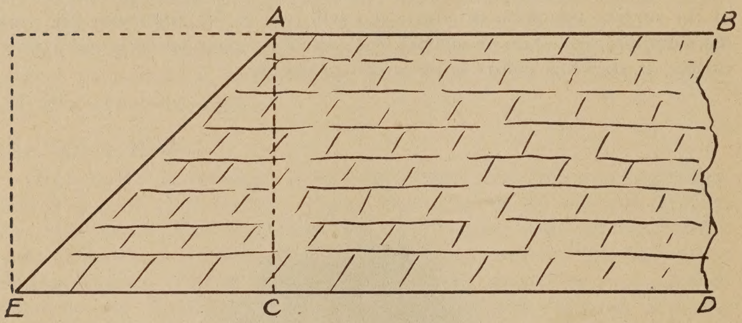
To find the square feet in flat or nearly flat roofs, multiply the length by the width.

The following method will be found helpful in finding the square feet in any irregular quadrangular roof or surface.

Multiply the length of comb, (A to B) by the distance between the eaves and comb (D to B).

Measure from (A to C) and multiply by the distance from (E to C) then divide the result by 2.

Add the results of the two calculations.



Measuring Gables

Multiply the length of the rafters by one-half the distance from the cornice to the peak, then multiply this result by the number of gables. If the gables are of different sizes each must be figured separately and the results added together.

Interior Measurement

To find the square feet in a floor multiply the length by the width.

To find the square feet in the walls of a room, add the lengths of all four walls and multiply the total by the height from floor to ceiling. Don't forget to deduct the square feet in the windows and doors. You can find the area of doors and windows by multiplying the height of each by the width.

Exterior Measurement

Multiply the length around the house by the height of the walls. If there are any gables, add the area of each and then add one-fifth of the entire result for trimmings. If there are more trimmings than ordinary, add proportionately.

How to Measure Surfaces

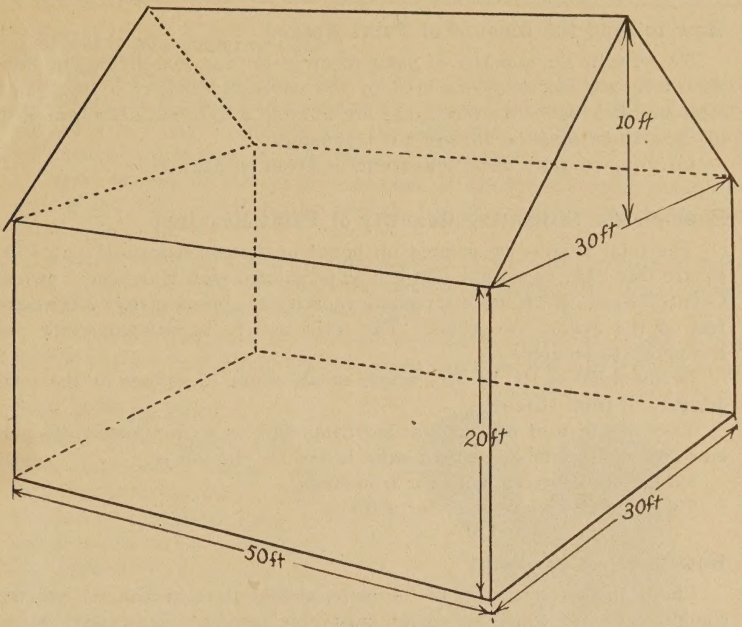


Diagram Showing How to Measure to Learn the Area of Space to be Painted

Example

Measurements are wanted for a house which is 30 ft. wide by 50 ft. long by 20 ft. high to cornice. It has two gables 10 ft. high by 30 ft. wide.

Answer:

2 ends 30 ft. wide equal	60 ft.
2 sides 50 ft. long equal	100 ft.
Total lengths of all four sides	160 ft.
Multiply this by the height of wall, or	20 ft.
This will give you	3,200 sq. ft., or
total number of square feet in four walls of house.	
Now figure the gables 10 ft. by 30 ft. wide.	
Divide the height 10 ft by 2, which equals	5 ft.
Multiply this by the width, or	30 ft.
Which equals the paint surface of one gable.	150 sq. ft.
For 2 gables multiply by	2
And the result is	300 sq ft.
Add the area of the walls	3,200 sq. ft.
To the area of the gables	300 sq. ft.
And you get	3,500 sq ft.
Now add one-fifth of this total for trimmings, or	700 sq. ft.
And you get	4,200 sq. ft.

Hence you will need enough paint to cover 4,200 square feet of surface.

How to Find the Amount of Paint Needed

To estimate the quantity of paint required for any job, divide the number of square feet to be covered by the covering capacity of the paint. Bear in mind that if the trimmings are to be in a different color, one-fifth of the amount must be allowed for trimmings.

Covering capacity of various paints is given on page 36.

Example for Estimating Quantity of Paint Required

The total area to be painted on house previously described was 4,200 square feet. Let us assume that it is to be painted with Harrisons Town & Country Paint, which has a spreading capacity of approximately 350 square feet to the gallon, two coats. The walls are to be painted white, the trimmings to be green.

Divide 4,200 sq. ft. by 350, which equals about 12 gallons or the total quantity of paint required.

Take one-fifth of this amount for trimmings or approximately 2½ gallons and the specific amount of paint neded for the job is:

2½ gallons of green paint for trimmings;
9½ gallons of white paint for walls.

How to Select the Paint

Choose paints according to the material that is to be painted and the conditions under which the paint must give service. Remember that a floor differs from a wall just as a wagon differs from an automobile. Each performs a different service. Each requires different treatment. Select your paint accordingly.

When to Paint

No painting should be done when the temperature is lower than 50 degrees Fahrenheit, as the paint will not flow well. On the other hand, it is impractical to paint a hot surface. Therefore the old painting axiom should be followed: In the Spring and Fall, follow the sun, in the Summer follow the shade.

Paint in dry weather. Avoid wet surfaces. Paint to give service must adhere thoroughly to the surface to which it is applied. It cannot do this if the surface is wet or damp.

How to Prepare Surfaces

Get the surface dry first. Then get it clean and as smooth as possible. Be sure that there is no grease on the surface to be painted. If you are to paint over new wood give the knots and sappy places a coat of shellac. If you are going to paint over a previously painted surface be careful to clean off all the old blistering or peeling paints.

A stiff wire brush is excellent for this work. After using it, sandpaper the surface thoroughly to remove all the rough spots.

This may seem like a laborsome task but—if it is thoroughly done the final painting result will more than repay the effort. You will not only get a better-looking job but the paint will go on easier and last longer.

The Value of a Priming Coat

Don't neglect the priming coat. It is essential because it is the contact point between the paint and the surface. If the priming coat is carefully applied it will sink thoroughly into the wood thus making a perfect bond or contact—a firm base for the following paint coats.

Never put on too thick a priming coat. Have the paint thin enough to satisfy and fully penetrate the lumber. Apply it with a full brush and brush it in good.

No one would build a good house without first building a good foundation. A good painting job needs the same good anchorage. The priming coat is the anchor. Therefore don't neglect it.

Throughout this book the topic of priming is treated according to the specific surface to which it applies. Read carefully the instructions given.

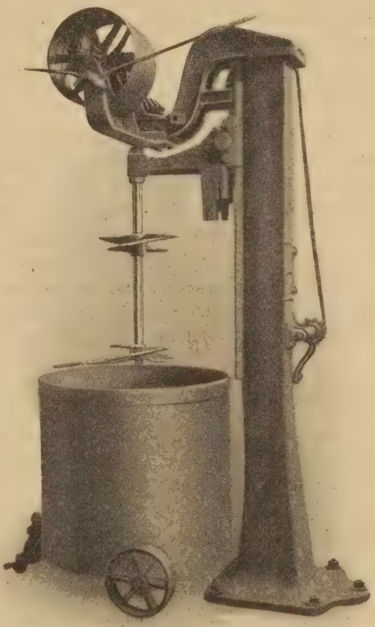
How to Thin Paint

Only pure linseed oil or pure turpentine should be used for thinning paint. The amount of thinning done is also a matter to be considered. No general formula can be given here. This matter, however, is treated specifically under the various painting instructions given throughout the book.

Simple tests for determining pure linseed oil and pure turpentine are also given. (See page 41.)

Choosing Painting Accessories

One of the biggest helps to good painting is to have the proper things to work with and to have these right at hand. Brushes especially should be given attention. Good quality should be your guide in choosing tools and accessories for painting. It is the only true economy. On page 38 is given a detailed list of the things you are likely to need.



The New Way of Mixing—Quick, Thorough and Satisfactory

How to Paint Exterior Woodwork

The Priming Coat

To avoid any possible trouble never use ochre as a primer. Use Harrisons Town & Country Paint, the same as is used in the body coats, but reduced to the proper consistency.

For reducing, use only pure raw linseed oil and pure turpentine as directed. Never use benzine, kerosene or any other substitute.

Cover knots and sappy places with orange shellac or the resins will spoil your paint film.

Do not add any drier to Harrisons Town & Country Paint. The proper driers are put in when the paint is made.

Do not have the primer too thick or the job will peel. Have it thin enough to penetrate the surface and fully satisfy it.

Apply the primer with a full brush. Brush the paint well into the wood. Don't be afraid to use plenty of "elbow grease" on every coat, especially on the primer. Careful attention to this will make a difference of a year or more in the life of your coat of paint.

Priming Old Paint Surfaces

If the paint is cracked in small hair lines which do not go through to the wood, reduce the first or priming coat with equal parts of raw linseed oil and turpentine, in order to penetrate clear through to the wood. This only applies where the old paint is well bound to the surface.

If the old paint does not adhere well, scrape the surface with a stiff wire brush to remove all scale, then dust with a stiff brush.

Spots from which much of the old paint is scraped should be touched up with a thin coat of paint, reduced with turpentine.

After this has dried, the surface is ready for the first coat.

Peeling Paint

Paint may peel from any one of several causes, but the most frequent cause is the improper application over a damp or frosty surface.

Paint that is peeling rolls back from the surface in thin scales. A coat of paint put over a seemingly good surface will sometimes peel down to the bare wood or to the priming coat, showing that the old paint has lost its grip.

Be on the look-out for this condition when re-painting surfaces. The old paint surface should be well wire-brushed and dusted, after which the bare spots should be touched-up with a thin coat of paint, reduced with pure turpentine.

When these spots are dry, paint over with the first coat.

Blistering Paint

This condition is easily recognized and is caused by moisture having come out of the surface under the paint or from priming with cheap ochre.

When this condition exists, wire-brush and dust the surface, then wash with turpentine to cut any grease or excess oil which may be present.

After this is dry, proceed as directed for first-coat work.

How to Paint Exterior Woodwork

Alligatoring Paint

When this condition is present, the paint cracks into large blocks of every conceivable shape. It is caused by the application of heavy, non-drying undercoats, "fat" paint, the use of adulterated oils or from painting over cheap ochre priming. Boiled linseed oil in the undercoat will also produce this condition.

The only treatment is to burn and scrape off the paint down to the bare wood. Directions for burning off paint are given on page 39.

Priming New Wood

Know your wood. Study it carefully. Find out whether it is air or kiln-dried. If it is kiln-dried it is apt to be case-hardened and the primer should be reduced more, so as to thoroughly sink into the surface.

Practically no two woods take the same reduction for the primer, and in order that you may have an intelligent working basis, we have listed below the most common woods and the proper reduction for each of them.

Remember that these reductions apply *only* to Town & Country Paint. No other paint on the market will stand nearly so much reduction; many of them will stand none at all.

Basswood

A soft, close-grained wood. Similar to White Pine. The priming coat should be quite thin and very carefully brushed out.

Birch

A hard, close-grained, compact wood. As this wood is slow to absorb paint, the primer should be moderately thin. Reduce with equal parts of pure raw linseed oil and turpentine. Brush well into the grain of the wood and allow ample time for drying.

Cottonwood

A soft, spongy wood. Absorbs paint rapidly. Priming paint should be thinned with straight linseed oil for priming coat and should be quite thin. Brush well into the wood and allow plenty of time to dry. Look for dry rot, to which this wood is very subject. Don't paint over such spots, until the rot has been scraped out cleanly, shellaced and the holes built up with a good grade of putty.

California or Oregon Cedar

Very soft, close-grained, extremely durable wood. Takes paint readily. Reduce the primer to a very thin consistency with two parts of pure, raw linseed oil to one part of turpentine. Brush with extreme care and allow at least 72 hours to dry before the second coat is applied.

Cypress

A very close-grained wood and difficult to paint. It should be allowed to season thoroughly before it is painted, otherwise poor results will be secured. Reduce the primer to a very thin consistency, using three parts of turpentine to one part of pure, raw linseed oil. This must be very carefully brushed into the wood and ample time allowed for it to dry.

How to Paint Exterior Woodwork

Hemlock

A very coarse-grained, inferior wood, very hard to paint. Reduce Town & Country Paint, gallon for gallon, with three parts of turpentine to one part of pure raw linseed oil for the priming coat.

Apply this liberally, brushing it out as evenly as possible. Allow the first coat four or five days of good drying weather before the second coat is applied.

Oregon Fir

A soft, coarse-grained wood. It does not absorb rapidly and the primer, which should be thin and reduced with one part of pure raw linseed oil to three parts of turpentine, must be well worked into the wood by plenty of brush-work.

Oregon Pine

A very difficult wood to paint. It is very resinous, and the success of your attempts to paint it will depend almost entirely on the way in which your primer is reduced and applied. Reduce the priming coat until it is very thin, using one part of pure raw linseed oil to three parts of turpentine. This mixture will not cover well, but it will cut the resin and leave a good surface onto which the two succeeding coats can be applied. If care is not taken to reduce properly and brush out carefully the priming coat, the whole job will be very apt to crack and scale off.

Poplar

Similar to White Pine. The same reductions and directions for priming will apply.

Red Cedar

A soft, unsatisfactory wood, containing oil of cedar which will quickly destroy a coat of paint. This lumber must be thoroughly kiln-dried before it can be successfully painted. Absorbs paint very slowly. Reduce the primer very thin, with three parts of turpentine to one of pure raw linseed oil and give it plenty of brush-work. Allow at least seventy two hours of good drying weather between coats.

Red Wood

A soft lumber, coarse grained and compact. Easy to paint. Reduce the primer to a very thin consistency, using three parts of pure raw linseed oil, with one part of turpentine. Apply carefully and allow plenty of time for drying.

Southern Pine or Hard Pine

A splendid lumber for building, but one of the very worst to paint. Many unsatisfactory jobs of painting are blamed on the paint, when examination shows that the fault lies in the method of treating this lumber before the last two coats are applied.

This pine is full of resins, which will make satisfactory painting impossible if they are not cut by putting lots of turpentine into the primer.

A thick coat of paint, applied over the "fat" surface usually presented by this lumber is sure to come off.

Reduce the primer until it is very thin, using one part of pure raw linseed oil to three parts of turpentine.

How to Paint Exterior Woodwork

If you never use careful brush-work anywhere else, use it in priming Hard Pine. Never mind the "covering" in the first coat, for you cannot cover this lumber with two coats. If you get a satisfactory surface out of your primer onto which to put your subsequent coats, you will do well.

Spruce

A soft lumber similar to White Pine. This wood is frequently pitchy and all such spots must be shellaced before primer is applied. Mix primer very thin, using about three parts of turpentine to one part of pure raw linseed oil. Use plenty of muscle on the brush and let the primer dry thoroughly for several days before the second coat is applied.

Washington Cedar

A soft wood, extremely close-grained and compact. Reduce the priming coat very thin, with three parts of turpentine to one of raw linseed oil. Brush on with extreme care and allow at least seventy-two hours to dry before applying the second coat.

White Cedar

A soft, close-grained very durable wood. Be sure that it is thoroughly seasoned before trying to paint. Reduce the primer very thin with pure raw linseed oil, using only enough turpentine to make it work well. Brush out very carefully and allow six or seven days of good drying weather before applying the second coat.

White Pine

A soft, close-grained wood, ideal for painting. Takes paint readily and holds it well. Shellac all pitchy spots and knots to kill sap and resin. (Don't overlook this.) Reduce Town & Country Paint for priming, with three parts pure raw linseed oil and one part turpentine, to a medium thin mixture of about the consistency of cream. Apply with a full brush and work out thoroughly. Don't be afraid of "elbow grease." It will add a year to the life of the paint.

Painting Outside Floors

For porch floors and other floors exposed to the weather, use Harrisons Outside Floor Paint.

Prepare the floor for painting as follows: Wash free of grease and dust. Fill all the cracks with Harrisons Floor Crack Filler. Do not use putty. Let the surface and filler dry thoroughly.

The old way of mixing. Slow, laborious and unsatisfactory.

After it is dry, sandpaper any rough spots and remember that the smoother the surface is the better the job will be.

Dust carefully and apply one coat of Harrisons Outside Floor Paint, reduced with three parts of pure raw linseed oil and one part pure turpentine, gallon for gallon. Brush carefully into the wood, taking care that all parts of the surface are satisfied. Allow at least forty-eight hours for drying.

Next apply a second coat of Harrisons Outside Floor Paint, reduced with one quart of pure raw linseed oil to each gallon of paint.

Brush it out carefully. Do not *flow on* the paint or allow it to pile up, as it will leave a soft place in your floor that will not stand hard wear.

Allow at least seventy-two hours for drying—longer if possible.

Harrisons Outside Floor Paint will give you good service and a very beautiful effect on all sorts of outside floors. Never reduce our Outside Floor Paint with anything but pure raw linseed oil and pure turpentine.

Roof Painting

Roofs are important. Every property owner should give this topic serious consideration. A roof is more exposed to the weather than any other part of the building. Good painting will treble its life.

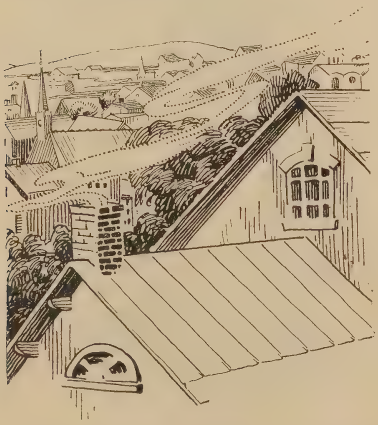
Bear in mind also that the appearance of a roof makes or mars the beauty of a building. Therefore, let the color harmonize. Both Harrisons Shingle Stains or Harrisons Town & Country Roof Paint offer protection and harmony in color scheme.

After the first rain neither will affect the water that may drip from the roof and it can then be safely turned into the cistern.

New roofs can be successfully stained.

For old roofs we recommend Harrisons Town & Country Paint.

An old roof can be stained, but much of the success of this staining will rely much upon the condition of the roof.



Caution

Do not paint over a wet, damp or dirty roof.

Do not paint on a cold, frosty roof.

In the spring and fall follow the sun, in the summer follow the shade.

Don't go over a roof after it is painted.

Hook your ladders over the combing. Never rest them in the gutters.

Treatment for New Shingle Roofs

On new work, shingles should be dipped before they are laid, and in doing this work be sure of your stain. Many shingle stains are of such poor composition that it is a waste of time and money to put them on.

How to Paint Exterior Woodwork

Harrisons Shingle Stains are made only of the finest grades of wood preservative oils and pigments. These ingredients are combined with the care and skill that go into every one of our products.

Shingle Dipping

Stir the stain thoroughly. Be sure that all the pigment is stirred out of the corners of the can. Stir the stain frequently while in use. This is important. The oils used are light, therefore the pigments have a tendency to settle to the bottom.

A large tin or metal washboiler (or tub) makes an excellent dipping trough.

For the best job of shingle staining, remove the shingles from the bundle and dip them a few at a time. Then place them in a clean trough to drain. After they have drained, spread them out on a clean surface to dry.

For a quicker and fairly satisfactory method of dipping: tie a rope around the bundle, so as to hold the shingles firmly, yet allow them room in which to expand when the band is removed. Next remove the band and stand the bundle on end in the tub of stain. Allow it to stand for fully five minutes. Place a couple of sticks across the tub. Lift the bundle and place it on these sticks. Let it drain for a minute or two. Repeat the process with the other end.

After staining and draining, always stand the bundles on end to dry. Do not lay them flat. Do not pile them up.

After the shingles have been laid on the roof, give them a finishing coat of stain, paying particular attention to the combing.

Work *across* the roof—not up and down. Stains cannot be applied up and down without showing a lap which cannot be covered up.

Use a paint-brush for this work. Don't try to use a broom or whitewash brush. You will only waste stain and get a poor job.

Treatment for Old Shingle Roofs

Old shingle roofs will permit of staining if the shingles are in good condition. If the old shingles are too dark to show the color of the stain we recommend Harrisons Town & Country Roof Paint.

For the priming coat reduce Town & Country Roof Paint gallon for gallon with a mixture of three parts pure raw linseed oil and one part of turpentine.

For Second Coat

Allow the first coat ample time to dry and apply coat No. 2. For this second coat, reduce Harrisons Town & Country Roof Paint with pure raw linseed oil, from one to two quarts of oil to each gallon of paint. Brush out thoroughly, avoiding laps.

Treatment for Tin Roofs, Rain Pipes and Gutters

If the roof is new be sure that it is free from dirt, dust, soot, grease or acid. Apply two coats of Harrisons Town & Country Roof Paint. Allow ample time for drying between coats.

If the roof has been painted and needs repainting, clean the surface thoroughly. Scrape off all the old loose paint and scale and clean up all spots that show rust. A stiff wire brush and some sandpaper or steel wool will do this work well.

For the first coat apply Harrisons Town & Country Roof Paint, reduced gallon for gallon with a mixture of three parts pure boiled linseed oil and one part pure turpentine. Allow this to dry completely for a few days. Then apply a second coat of the same paint reduced with from one to two quarts of pure boiled linseed oil to each gallon of paint. Brush out well. Don't go over the roof after it is painted.

Painting Brick

Brick-work should not be painted before it is at least a year old. Time must be allowed for the lime used in the mortar to "cool," or it will spot through and spoil the job.

In painting brick-work, lay off a space to be painted and be careful to break joints. That is, don't lap the work, but follow the joints carefully. If you do not do this, glossy spots in the laps will result which cannot be painted out.

New or Unpainted Red Brickwork

New or soft surfaces must have a liberal priming coat. Clean the surface thoroughly and apply a primer made of Harrisons Town & Country Paint, shade No. 87, reduced with pure raw linseed oil, gallon for gallon. Use a flat wall-brush.

Allow the priming coat to dry for three or four days, then take putty, color it with the paint, and build up all holes and crevices. After this has set for a day or two, apply a second coat of Town & Country Paint, shade No. 87, thinned the same as for the primer. Let this second coat dry thoroughly—for three or four days.

Finish with Harrisons Flat Brick, Color Red. Thin with pure turpentine only. This paint contains all the necessary binder and drier and nothing of the kind must be added.

For an Egg Shell Gloss Effect: thin the finishing coat coat of Harrisons Flat Brick, Color Red, with a mixture of four parts turpentine to one part pure raw linseed oil.

Note.—On a good hard surface, or one that has been painted before, only one coat of Town & Country Paint, Shade No. 87, is necessary. In this case, do the puttying and let it set before applying the priming coat.

New or Unpainted Buff or Milwaukee Brick

Treat exactly the same as Red Brick, only for the priming coat and for coloring the putty, use Harrisons Town & Country Paint, shade No. 67. Reduce the same as directed above for shade No. 87. For the finishing coat, use Harrisons Flat Brick, Color Milwaukee, reduced the same as directed above for Harrisons Brick, Color Red.

Painting Concrete

See that the surface to be coated is clean, dry and free from any loose or scaling material. Use Harrisons Concrete Paint. Shake the can well before opening. Stir contents thoroughly to a uniform consistency. The paint will appear thick in the package, but it is of just the proper consistency for this purpose.

This paint will cover from 300 to 350 square feet of concrete, one coat; and on pressed bricks about 400 square feet, one coat.

The best results can be secured by the use of three coats, allowing thirty-six to forty-eight hours between coats for drying. This is essential.

Use the paint as it comes from the can. Do not thin except when absolutely necessary, and then only thin the first coat, as specifically directed for each surface mentioned below.

For New Work

Wire-brush the surface thoroughly to remove any loose particles of cement, sand or lime. Dust it carefully, then apply Harrisons Concrete Paint as it comes from the can.

Old, Unpainted Structural Cement

Old, unpainted structural cement or bridgework, or work previously white washed or calcimined, should be thoroughly washed to remove all the white wash or calcimine. Scrape off loose or scaling particles and wire-brush the surface.

Apply Harrisons Concrete Paint thinned with about 5 per cent. pure turpentine and 20 per cent. raw linseed oil, depending on the porosity of the surface.

Allow priming coat ample time to dry, then apply Harrisons Concrete Paint as received, without thinning.

Old, Unpainted Concrete

Remove all loose or scaling particles by scraping and wire brushing.

If the surface is in a good, firm condition, not hard or flinty, apply Harrisons Concrete Paint as it comes in the package.

If the surface is soft or chalky, apply Harrisons Concrete Paint reduced with 5 per cent. pure turpentine and 20 per cent. raw linseed oil.

If the surface is hard and brittle—a small amount of turpentine *only* should be added to Harrisons Concrete Paint for the first coat.

Allow from 36 to 48 hours for drying—then apply the second coat of Harrisons Concrete Paint just as it comes from the can. Do not thin. A third coat will improve the job. If it is applied, allow the same time (36 to 48 hours) for drying of the second coat and use the paint as it comes from the package.

Painting Concrete Floors

The floor must be thoroughly clean and dry. A mere appearance of dryness on the surface is not enough. A sufficient time must have elapsed after water has been applied to insure the thorough evaporation of the moisture from the depths of the porous concrete.

It is desirable, where possible, to allow new concrete to age for a period, so that not only the water used in its composition may have had time to evaporate, but also that the physical and chemical changes which concrete undergoes may have progressed as far as possible.

After the floor is cleaned thoroughly, apply a coat of Harrisons Concrete Floor First Coater. Allow this time to dry and "cure"—at least twenty-four hours.

Apply the Coater with a wide brush, laying it on generously, so as to completely fill the voids of the concrete.

Apply two successive coats of Harrisons Concrete Floor Coating, allowing at least twenty-four hours—forty-eight if possible, for drying and hardening between coats.

Where an exceptionally fine finish is desired, apply a final coat—or better still, two successive coats, of Harrisons Vitrolac for floors. Allow time for drying between coats.

Painting Metal Work

Iron fences, grills, gratings, etc., are all extremely subject to rust.

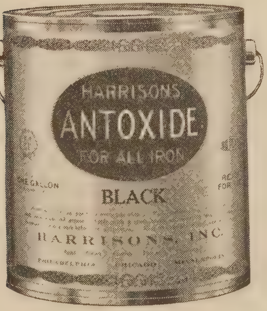
For painting such metal, we recommend Harrisons Antoxide.

This is absolutely the best preparation for this purpose. It furnishes real protection to the metal and effectively stops the rust.

Do not attempt to use Antoxide on a damp surface, nor in a temperature of lower than 32 degrees Fahrenheit.

For Iron Work

All rust, grease, scale or old paint must be carefully removed. The best way of doing this is to burn the surface with a blow-torch and scrape it thoroughly with a steel brush. (For directions for burning old paint, see page 39.) A sand blast is used for big jobs.



After preparing the surface, carefully apply Harrisons Antoxide, just as it comes from the package. Use a round bristle brush, not larger than No. 6-0.

Three coats of Antoxide should be applied, never less than two. Allow thirty-six hours between coats. Apply the second and third coats in the same manner as the first. If it becomes necessary to thin the Antoxide, use pure turpentine *only*.

For Galvanized Iron Work

Galvanized Iron is probably the hardest of all surfaces to paint and no paint will adhere to it without special treatment of the surface.

In new work, the first treatment is to wash the surface thoroughly with a solution of 8 ounces of copper sulphate to a gallon of water. Allow this to dry for four hours before painting.

Galvanized surfaces that have weathered for a month or longer do not need this treatment.

Never paint galvanized iron without first applying Harrisons Galvanized Iron Primer. It is in itself rust inhibitive and is designed to prevent scaling off of the galvanized surface. At the same time it provides an ideal surface on which to apply any following coats of paint.

Apply one coat of Harrisons Galvanized Iron Primer, just as it comes from the package. Allow at least forty-eight hours for drying.

For the second and third coats, apply Harrisons Antoxide in exactly the same way as directed for iron, steel, etc.

Harrisons
ANTI-FOULING
SILO COMPOUND
FOR THE INTERIOR OF SILOS
HARRISONS, INC.
Paint Colors Varnish Pigments Chemicals
Philadelphia Chicago Minneapolis

Silo Painting

Directions for the exterior painting of silos depend upon the nature of the material of which the silo is constructed For wooden silos new or old, follow the directions given under Exterior Wood Painting for new or old wood, as the case may be. Use Harrisons Town & Country Paints for best results.

If your silos are concrete, Harrisons Concrete Paint, and the directions given for painting concrete (new or old) will apply.

If they are brick or hollow tile silos, follow the directions given for brick or hollow tile and use Harrisons Flat Brick Colors.

If the silo is made of metal, see directions for painting metal work.

These directions are for exterior (outside) walls only.

Painting the Interior

Silo interiors require special treatment. Not only must the paint used be free from poisonous leads, but it must also be able to withstand changes of temperature.

It must withstand the effects of the ensilage stored and at the same time must be free of any influence that will foul the ensilage.

Harrisons Silo Compound is especially adapted for this work. It is made of materials that are neutral to acids or alcohol and positively will not foul the ensilage. We guarantee it.

When painting, have the surface clean and dry. Remove all scale and loose particles with a wire brush. Apply the Compound as it comes from the can. Where necessary, thin with a very little turpentine *only.*

Painting Wooden Barns and Outbuildings

With lumber high in price and constantly going higher, it is clearly economy to protect this class of buildings by first grade paint. We believe that the results will fully justify using Harrisons Town & Country Paint on such jobs. At any rate, the lowest grade paints that should be put on any out-building are Harrisons Barn Paint or Harrisons Kensington Barn Paint.

Find out just what kind of wood is to be painted and prime according to directions given for that sort of wood on pages 9 to 11.

If either of our barn paints are used, reduce only about half as much as advised for Town & Country Paint.

How to Paint—Exteriors

Shellac all knots and pitchy places, then apply priming coat and let it dry thoroughly.

For the second coat: if Town & Country Paint is used, reduce with one to two quarts of pure linseed oil to each gallon of paint.

If Harrisons Barn Paint or Harrisons Kensington Barn Paint is used, reduce with one pint to one quart of pure linseed oil to each gallon of paint.

Brush carefully to avoid piling up of the paint. This will give you an excellent job.

Treat the barn roof exactly as directed for other roofs, according to the nature of the material. (See pages 12 to 14.)

If there is any brick, cement or iron work about the barns, treat the same as specified for outside surfaces of this nature, under specific heading of brick, cement, or iron.

How to Paint—Interiors

Interior painting demands interior paint, and for this specific kind of painting nothing can equal Harrisons Sanitary Interior Paints, either Sanitary Gloss or Sanitary Flat.

These paints are made especially for interiors where health, cleanliness and safety are desired. They are clean, sweet and wholesome, highly protective and walls painted with either may be washed and cleaned any time.

Harrisons Sanitary Gloss dries with a glossy finish.

Harrisons Sanitary Flat dries with a flat finish.

Both are ideal for walls, woodwork, ceilings and other interior details. The use of either depends largely upon your own taste or individual desires. Each, however, demands specific treatment in applying.

Harrisons Sanitary Gloss

Is particularly adaptable wherever an enamel-like finish is desired without going to the expense and trouble of using a regular enamel.

It has good "hiding" properties and is a wonderfully easy paint to work. It makes a special appeal to the housewife, because grease, dirt and stains can be readily washed from its surface without marring the hard enamel-like finish.

It is made in seventeen beautiful tints and colors, offering unlimited possibilities in color contrasts.

General Directions for Use

Open the can. Pour off the liquid into another vessel. Stir up the pigment portion to a smooth, even consistency to prevent lumps or stringiness, adding the liquid little by little until the whole is thoroughly mixed. To further insure uniformity to the mixture, pour from one container to another a few times.

Don't thin unless the goods are found too thick to brush easily. If thinning is necessary, use *pure turpentine.*

Have all surfaces clean, dry and free from dirt, dust and grease before you begin to paint.

Apply with a chisel-edge varnish brush and brush out well.

Don't rush the work. Always allow ample time for each coat to dry before applying another. Twenty-four hours is always necessary; forty-eight hours is better.

The room must have air circulation for proper drying.

Each coat of Sanitary Gloss should be sand-papered lightly with No. ½ sandpaper and thoroughly dusted before the next coat is applied. This is important.

Harrisons Sanitary Flat

may be used for all interior work, wherever a rich velvety flat finish is desired.

Like Sanitary Gloss, it is free from poisonous lead, arsenic or copper greens and can be used with absolute safety anywhere.

Sanitary Flat is primarily designed as a wall finish. It is, however, equally well adapted for all interior decoration. It works perfectly over wood, steel or other metals, burlap, lincrusta and the various patent wall coatings and wall boards, and may be used on radiators, pipes, etc.

Sanitary Flat is easily applied. It flows together naturally with practically no brushing out. This feature and the fact that it is applied with a wide wall brush make the labor of application very little. Its wonderful spreading capacity and exceptional hiding power make it one of the least expensive finishes.

As an under-coat on surfaces which are to receive a finishing coat of enamel, Sanitary Flat gives great satisfaction. It sandpapers perfectly and its flat surface brings out in full beauty the gloss finish which is applied over it.

General Directions for Use

Open the can. Pour off the liquid into another vessel. Stir the pigment portion to a smooth, even consistency, pouring back the liquid little by little until thoroughly mixed. To further insure uniformity in mixing, pour back and forth a few times from one container into another.

The thinners naturally evaporate somewhat during the work, and a little thinner added from time to time, together with occasional stirring, will keep the goods in proper shape for working and insure uniform results. In thinning, use pure turpentine *only* (except when otherwise specified on label of can). This thinner is slow-drying enough to permit free working and flowing of the finish and to prevent ridging or drying of edges.

Do *not* use ordinary light benzine as a thinner.

Always *flow on* Sanitary Flat. Use a wall brush four or six inches wide.

Don't *brush out* Sanitary Flat.

Don't rush the work. Allow at least twenty-four hours for each coat to dry before applying another—forty-eight would be better.

Follow directions carefully on each surface to be painted and see that all surfaces are dry and clean before painting. If the surface has been calcimined, whitewashed or papered, it must be thoroughly cleaned down to the base material.

Be careful to remove all traces of paste or glue.

Use Harrisons Elastic Wall Paper Primer With Sanitary Flat

Do not use glue-size under Sanitary Flat. Glue-size is soluble in water and will cause trouble later on.

How to Paint—Interiors

Harrisons Elastic Wall Primer is especially made for use in conjunction with Harrisons Sanitary Flat. Do not confuse this product with the ordinary cement-coaters, wall sizing or similar materials.

When applied to concrete or cement walls—fresh or "hot" plaster, Harrisons Elastic Wall Primer has the property of preventing the spotting of the finishing coats.

As the name implies, it is an elastic coating, fairly thin in body, easily applied to the largest or roughest surfaces. It penetrates deep into and seals the pores of unpainted surfaces. It adheres firmly and will not peel, crack or chip off.

It does not set up rapidly, hence it must have proper ventilation and sufficient time to dry.

If, however, this product is used according to directions, satisfaction will be obtained on any surface in reasonably good condition.

NEW SMOOTH WALLS, HARD OR WHITE COATED

Gloss Finish

Clean free of dirt, dust and grease. Apply a first coat of Harrisons Elastic Wall Primer, or if the final coat is to be white, apply Harrisons White Enamel Undercoat. Let dry thoroughly. Apply second coat of Harrisons Sanitary Gloss of the shade desired. Let dry. Sandpaper with No. ½ sandpaper and dust. Finish with a coat of Harrisons Sanitary Gloss of the shade desired, as it comes from the can.

Flat Finish

Apply priming coat of Harrisons Elastic Wall Primer. Let this dry thoroughly. Next *flow on* a coat of Sanitary Flat of the desired shade, to which has been added Harrisons Elastic Wall Primer in the proportions of two quarts Sanitary Flat to two quarts Elastic Wall Primer. Let dry.

Finish with a coat of Harrisons Sanitary Flat of the shade desired, as it comes from the package.

OLD SMOOTH WALLS, HARD OR WHITE COATED

Gloss Finish

Clean thoroughly. Fill all cracks and crevices with plaster Paris troweled smooth. Let surface dry thoroughly. Then touch up new spots with shellac.

Apply first coat of Harrisons Elastic Wall Primer. Let it dry. Sandpaper lightly when dry and apply finishing coat of Sanitary Gloss.

Flat Finish

Clean wall thoroughly, removing all particles of dirt. Fill all crevices with plaster Paris, troweled smooth. Allow to dry hard, then touch up with shellac.

Apply a coat of Harrisons Elastic Wall Primer, to which has been added Sanitary Flat of the shade desired, in equal proportions. Let dry.

Finish with a coat of Harrisons Sanitary Flat of the shade desired, as it comes from the can, and *flow on.*

For three coat work, apply a coat of Harrisons Elastic Wall Primer to which has been added Harrisons Sanitary Flat of the shade desired, in the proportion of one quart Sanitary Flat to three quarts Elastic Wall Primer. Let dry.

Flow on a coat of Sanitary Flat of the desired shade as received. Let dry. Finish with another coat of Sanitary Flat of the shade desired as it comes from the can after thoroughly mixing.

NEW WALLS OF ROUGH PLASTER

Glossy Finish

See that the surface is clean and dry. Apply a coat of Harrisons Elastic Wall Primer and allow same to dry hard. If too thick for application as received, thin with pure turpentine only.

Then apply a coat of Sanitary Gloss of the shade desired. Let dry. Sandpaper and dust. Finish with another coat of Sanitary Gloss of the shade desired.

Flat Finish

See that surface is dry and clean.

For two coat work, apply a coat of Sanitary Flat of the shade desired and Elastic Wall Primer, in equal parts. Allow to dry thirty-six to forty-eight hours.

Finish with a coat of Harrisons Sanitary Flat of the shade desired, as it comes from the can.

For three coat work, apply a coat of Harrisons Elastic Wall Primer. Allow it to dry thirty-six to forty-eight hours. Then *flow on* one coat of Harrisons Sanitary Flat, of the shade desired, and Elastic Wall Primer, in equal parts. Let dry.

Finish with a coat of Sanitary Flat, of the desired shade, as it comes from the can. *Flow on* Sanitary Flat—do not brush out.

OLD ROUGH PLASTER WALLS, CEMENT OR SAND FINISHED

Glossy Finish

Fill all cracks and holes with plaster similar to that used on the wall. Do not use plaster Paris, as it will not give a uniform appearance. Allow the plaster to set hard.

Prime the fresh plaster patches with Harrisons Elastic Wall Primer. Allow to dry.

Then proceed with second and third coats as directed for new rough plaster walls.

Flat Finish

Clean thoroughly, removing all loose particles. Fill all cracks and crevices. Use the same material as was used on the walls. Do not use plaster Paris. Allow it to set hard.

Prime the fresh patches with Harrisons Elastic Wall Primer. Let dry.

For two-coat work, apply a coat of Sanitary Flat of the desired shade and Elastic Wall Primer in equal proportions. Let dry for thirty-six to forty-eight hours.

Finish with a coat of Harrisons Sanitary Flat of the shade desired—*flowed on,* as it comes from the can.

For three coat work, apply a coat of Harrisons Elastic Wall Primer. Allow it to dry thirty-six to forty-eight hours. Apply one coat of Harrisons Sanitary Flat, of the shade desired, and Harrisons Elastic Wall Primer in equal parts. Allow to dry. Finish with one coat of Harrisons Sanitary Flat, of the desired shade, *flowed on,* as it comes from the can.

OLD PAINTED PLASTER WALLS

Glossy Finish

If the surface is in good order, clean it thoroughly. If there are cracks or holes in the surface, fill them with plaster Paris and allow it to dry hard. Then touch up the spots with Harrisons White or Orange Shellac; when this is dry, apply two coats of Harrisons Sanitary Gloss. Allow the first coat to dry thoroughly. Sandpaper well with No. ½ sandpaper and dust carefully before applying the second coat. No other treatment is necessary.

Flat Finish

Fill all cracks or crevices, if any, with the material used in the wall. Do not use plaster Paris. Prime the new patches with Harrisons Elastic Wall Primer and let it dry.

Apply a coat of Sanitary Flat of the desired shade, to which has been added Harrisons Elastic Wall Primer in the proportions of three parts Sanitary Flat to one part Elastic Wall Primer.

Finish with a coat of Sanitary Flat of the desired shade, *flowed on,* as it comes from the can. Allow plenty of time for drying between coats.

NEW OR UNPAINTED WOODWORK

Glossy Finish

See that surface is clean and dry. Then apply a first coat of Harrisons Sanitary Flat of shade similar to finish desired. Let dry. Sandpaper lightly.

Apply a second coat of Sanitary Gloss of shade desired.

For a Gloss White Finish: See that the surface is clean and dry. Apply two coats of Harrisons White Enamel Under-coat. Over this put two coats of Harrisons Sanitary Gloss-White.

Or for the finest work—use Harrisons Flow Kote Enamel for finishing coats. Allow ample time for drying between coats.

Flat Finish

Clean the surface thoroughly. See that it is dry.

Apply a coat of Harrisons Elastic Wall Primer, to which has been added Harrisons Sanitary Flat of the desired shade, in the proportions of three parts Elastic Wall Primer to one part Sanitary Flat. Let dry.

Apply a coat of Sanitary Flat, thinned with Elastic Wall Primer, three parts Sanitary Flat to one part of Elastic Wall Primer. Let dry.

Finish with a coat of Sanitary Flat as desired, as it comes from the package.

TO RE-PAINT OLD PAINTED WOODWORK

Glossy Finish

Wash clean and free from loose particles and dust. Apply one or two coats of Sanitary Gloss of the shade desired. Be sure to sandpaper each coat of Sanitary Gloss with No. ½ sandpaper and dust before applying the next coat.

Flat Finish

Clean wall thoroughly. Remove any blistered or loose paints. Smooth up the rough spots with sandpaper and apply a coat of Sanitary Flat thinned with equal parts of Elastic Wall Primer. Let this dry, then apply one or two coats of Harrisons Sanitary Flat just as it comes from the can. Mix well before applying.

PAINTING OVER ENAMELED OR VARNISHED SURFACES

Glossy Finish

Sandpaper the surface smooth and free from gloss.

Apply one or two coats of Harrisons Sanitary Gloss of the shade desired. Do not neglect to sandpaper each coat of Sanitary Gloss before applying the next. Use No. ½ sandpaper and dust well.

Flat Finish

Remove all dirt and grease. See that the surface is dry. Sandpaper well to cut the gloss and smooth out the rough spots. Apply one coat of Harrisons Sanitary Flat of the desired shade and Harrisons Elastic Wall Primer, in equal proportions. Allow to dry hard.

Finish with one or two coats of Harrisons Sanitary Flat, of the shade desired, *flowed on,* as it comes from the can.

PULP OR PLASTER BOARD

Gloss Finish

Clean off all dust and dirt and see that the surface is dry. Apply a coat of Harrisons Wall Sizing Varnish, to which has been added Harrisons Sanitary Gloss of the shade desired, in the proportion of one quart of Wall Sizing Varnish to two quarts of Harrisons Sanitary Gloss. Let dry thoroughly. Sandpaper with No. ½ sandpaper and dust.

Finish with a coat of Harrisons Sanitary Gloss as it comes from the can.

Flat Finish

See that the surface is free from dirt, dust or grease. Apply a coat of Harrisons Elastic Wall Primer to which has been added a small amount of Sanitary Flat of the desired shade. Let this dry thoroughly.

Apply a coat of Harrisons Sanitary Flat and Harrisons Elastic Wall Primer, three parts Sanitary Flat to one part Elastic Wall Primer. Let dry.

Finish with a coat of Sanitary Flat of the desired shade, *flowed on* as it comes from the can.

BURLAP

Dust thoroughly. Apply one coat of Harrisons Elastic Wall Primer. Allow to dry.

Finish with one or two coats of Sanitary Flat of the shade desired, *flowed on,* as it comes from the can. Allow ample time for drying between coats. This will produce a dull or flat finish. If a glossy finish is desired lay on a final coat of Sanitary Gloss.

STAINING AND VARNISHING WOODWORK

Harrison Stains are noted for their permanency and beauty of tone.

Harrisons Varnishes are of heavier composition than those generally sold and it is often desirable to thin them slightly before using. Never use anything but pure turpentine for this purpose.

Great care must be taken in applying varnish. It must be *flowed on* and brushed out just enough to spread it evenly over the surface. Never touch the brush to it after it has begun to "set." Left alone it will level itself and dry free of brush marks. Always rub down a coat of varnish or shellac with No. 00 sandpaper before another coat is applied. Don't neglect this. It is important for good results.

STAINING NEW WORK (METHOD A)

Thoroughly sandpaper with No. ½ sandpaper and finish with No. 00 sandpaper or No. 00 steel Wool.

Use Harrisons Decorative Stain of the finish desired. Apply with a varnish brush and leave from two to five minutes, depending on the porosity of the wood. Then wipe off the excess stain with a rag and allow the surface to dry for six hours.

The depth of tone will depend on the length of time the stain is left before wiping. No absolute time can be set. The best way to determine this is to stain several samples of wood, timing each one and thereby find the approximate time necessary for the tone you want.

Next apply a very thin coat of shellac. Various stains take different shellacs as follows:

For No. 1 Golden Oak or No. 21 English Oak use Orange Shellac.

For No. 2 Antique, No. 4 Bog Oak, No. 13 Mission or No. 14 Fumed use White Shellac.

No. 19 Light Mahogany, and No. 20 Dark Mahogany take instead of shellac an application of our Mahogany Coater. Allow four hours to dry for either shellac or Mahogany Coater, then sandpaper lightly with No. 00 sandpaper.

Next comes the process of filling.

Soft or close grained woods require no filling. Fill open grained woods with Harrisons Hardwood Paste Filler—reduced to the consistency of cream with either benzine or pure turpentine.

Apply the Filler with a brush. Leave for twenty minutes or half an hour. Then wipe off with burlap or some other coarse cloth—wiping *across* the grain of the wood.

When thoroughly dry, sandpaper with No. 00 sandpaper.

Apply a coat of Harrisons Vitrolac Interior Varnish, just as it comes from the can.

Flow on the varnish. Use a flat varnish brush. Allow forty-eight hours for this coat to dry thoroughly. Then sandpaper with No. 00 sandpaper, to break the gloss before the second coat is applied. Over this apply another coat of Vitrolac Interior Varnish *flowing on* just as the first coat of varnish was applied.

This will dry free of brush marks and will give you a very high finish.

For Rubbed or Flat Effect

1. If a soft finish is desired, rub the second coat of varnish with fine ground pumice stone and water or oil, then wipe all the excess pumice stone from the surface.

2. An easier way of securing this "rubbed" effect is to apply over the first coat of Vitrolac Interior one coat of Harrisons Vitrolac Flat. This will give without rubbing the "egg shell" gloss finish that is so popular with interior decorators.

STAINING NEW WORK (METHOD B)

Thoroughly sandpaper with No. ½ sandpaper and finish with No. 00 sandpaper or No. 00 Steel Wool.

Reduce Harrisons Hardwood Paste Filler of the proper shade with Harrisons Oil Stain of the desired color, until the entire mixture is about the consistency of thick cream.

Apply with a flat brush and leave on the surface for fifteen to thirty minutes. Wipe clean as possible, wiping across the grain.

Over this apply one coat of Vitrolac Interior Varnish and allow to dry for forty-eight hours, then sandpaper with No. 00 sandpaper.

Finish with a coat of either Vitrolac Interior or Vitrolac Flat as advised above.

REFINISHING OLD WOODWORK WHICH HAS PREVIOUSLY BEEN PAINTED OR VARNISHED

Method A

Wash the surface thoroughly, rinsing well to remove all traces of soap. When dry, sandpaper thoroughly and apply a coat of Harrisons Vitrolac Graining Ground. Allow twenty-four hours to dry. Proceed with graining process as described under graining of interior floors.

Method B

Clean the surface with soap and water, rinsing thoroughly. Sandpaper it down with No. 00 sandpaper. Apply a coat of Harrisons Vitrolac Graining Ground, allowing twenty-four hours to dry. Finish with a coat of

Vitrolac Stain in the color desired. Before this coat can set, work it over lightly with a clean whisk broom to give a suggestion of graining. This operation must follow the application of the stain coat very quickly. Should this process not give quite the finish desired, apply a coat of Vitrolac Stain clear, sandpapering the first stain coat lightly.

FINISHING FLOORS

Besides being painted, floors may be stained and varnished, or just varnished or waxed, according to their function, location and the desire of the owner.

For directions for painting, staining and varnishing. See that the floor is free from dirt, dust or grease. Apply a coat of Harrisons Hardwood Paste Filler which has been reduced with Harrisons Oil Stain (of the desired shade) to about the consistency of cream. Leave on the floor for about thirty minutes, then wipe off carefully with burlap. Wipe *across* the grain, and allow the floor to become thoroughly dry.

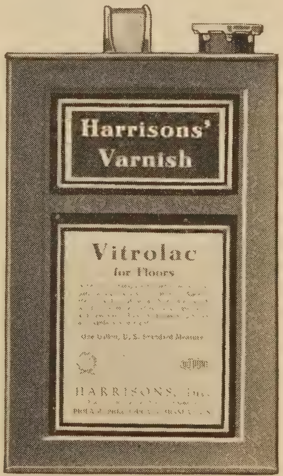
Flow on a coat of Harrisons Vitrolac Floor Varnish. Allow to dry for forty-eight hours or more—then sandpaper with No. 00 sandpaper.

Finish by *flowing on* another coat of Harrisons Vitrolac Floor Varnish. This will give a beautiful finish which will not show traces of wear readily nor spot white from water.

Varnishing—Plain

See that the surface is clean, smooth and free from grease. If it is open grained wood, apply Harrisons Hardwood Paste Filler, reduced with pure turpentine to about the consistency of cream. Leave the filler on the floor for about thirty minutes, then wipe carefully with burlap, wiping *across* the grain.

Allow the floor to dry for forty-eight hours. *Flow on* a coat of Harrisons Vitrolac Floor Varnish. Allow this to dry for twenty-four hours, then break the gloss with No. 00 sandpaper. Dust the floor carefully.



Finish by *flowing on* another coat of Harrisons Vitrolac Floor Varnish. Let dry thoroughly.

Graining

Dress the floor until it is perfectly smooth. Touch up the cracks with Harrisons Floor Crack Filler. Knife in with a good putty knife. After this is dry apply a coat of Harrisons Vitrolac Graining Ground, which may be applied successfully on old painted floors.

This ground coat will dry in about fourteen hours, leaving an absolutely flat surface. When thoroughly dry—apply a thin coat of Harrisons Graining Compound. Use a new flat brush that has never been used in painting of any kind. Do not cover over five or ten square feet of floor at one time.

Before the compound can dry—apply the graining-roll as directed on the box in which we supply it. After this, use the graining comb, combing lightly the length of the board—in order to break up the pattern left by the graining roll and to give the most perfect imitation of natural wood grain.

Repeat these operations with the rest of the floor—five or ten square feet at a time, until the whole is grained.

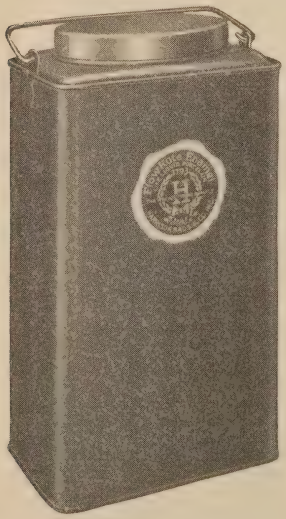
Allow at least half an hour or more for this graining to dry thoroughly. Then apply a good heavy coat of Vitrolac Stain Finish either natural or any shade desired. This stain finish will stain the surface but will not hide the grain. This completes the job.

If you desire a still finer finish, allow at least forty-eight hours for the Stain Finish to dry. Sandpaper with No. 00 sandpaper and dust. *Flow on* a coat of Vitrolac Floor Varnish. Allow to dry thoroughly. This will give you a high gloss finish which will not spot white with water and a most realistic imitation of a hardwood floor.

FRENCH WAX FINISH

Harrisons French Wax is the best that you can use—both for beauty of finish and true economy. It is easily applied, gives a hard, dust free and exceedingly durable surface. Apply as follows:

Sandpaper the surface thoroughly and wipe free of dust. For finishing new wood, fill open-grained wood with Harrisons Paste Filler, allowing ample time to dry—see Varnishing Interior Floors. For cross-grained wood or surfaces previously finished, apply the wax direct to the surface. Apply with a cloth in a thin even coat, allow to set fifteen minutes, then polish with a weighted brush—a polishing mitt or dry cloth will do. For best results use two coats, allowing several hours between, or else use a thin coat of Vitrolac Floor Varnish in place of the first coat of wax.



Caution.—Don't shellac floors.

ENAMELING

The cardinal principle of enameling is "build up a smooth opaque surface." The surface must be built up until it is completely concealed, for enamel itself is not opaque. The best all-around enamel is Harrisons Flowkote. It gives a surface almost equal to porcelain.

A beautiful enamel finish can be obtained by following these directions carefully.

INSIDE WOODWORK

Sandpaper the wood thoroughly with No. ½ sandpaper and finish up with steel wool. Apply a coat of Harrisons White Enamel Undercoat with a flat brush. Allow at least twenty-four hours for it to dry—then sandpaper with No. 00 sandpaper.

Apply two or three coats, more if the wood is rough.

Be sure to allow ample time for drying. Sandpaper each coat carefully before the next is applied. Sandpaper the last coat of Enamel Undercoat, then *flow on* a coat of Harrisons Flowkote White Enamel. Do not reduce the enamel. Do not brush it out. *Flow it on* and leave it. It will dry free of brush marks. Do not attempt to work it at a temperature of less than 70 degrees.

Sandpaper the coat of Enamel when thoroughly dry. Finish by *flowing on* a second coat of Flowkote Enamel. Don't brush out. Let dry well. Two coats of enamel are enough.

ENAMELING OVER OLD PAINT

Sandpaper the old paint to break the gloss. Build up your surface with White Enamel Undercoat—coat by coat. Allow time to dry and sandpaper each coat.

ENAMELING BATHTUBS, REFRIGERATORS, SINKS, ETC.

Metal lined bathtubs, refrigerators, sinks, etc., should be kept well protected with the heavy tile-like, water and germ-proof surface which Harrisons Bathtub and Refrigerator Enamel will give them. This Enamel is easy to use and will give a finish almost equal to a porcelain glaze—one that is extremely durable and not affected by hot or cold water.

For best results, the Enamel, the object to which it is being applied and the room in which the work is being done should all be at a temperature of 70 degrees or higher.

Thoroughly clean the surface to be enameled, using benzine to remove all grease or soap deposits. If the enamel is too stiff to work easily, thin it with a very small amount of pure turpentine. Too much will kill the gloss.

Apply first a coat of Harrisons White Enamel Undercoat, painting from top down and finishing the sides before doing the bottom. Let this coat dry for twenty-four hours. Sandpaper it lightly with No. 00 sandpaper. Apply one or two more coats of Enamel Undercoat, letting each coat dry thoroughly and sandpapering each coat before applying the next. Take care to see that the last coat is especially well rubbed down.

Over this *flow on* two coats of Harrisons Bathtub and Refrigerator Enamel. Allow the first coat twenty-four hours to dry and sandpaper it lightly before the last is applied. This will give a surface almost like tile in hardness and lustre.

PAINTING RADIATORS, PIPES, BOILERS, ETC.

Remove all dirt and grease. Sandpaper thoroughly for rust or rough spots.

If colors are desired to correspond with wall, apply one coat of Harrisons Sanitary Flat thinned equal parts with Elastic Wall Primer. Allow ample time to dry hard. Follow with one or two coats of Harrisons Sanitary Flat as it comes from the can. If gloss finish is desired, finish with Harrisons Sanitary Gloss.

ALUMINUM OR BRONZE

Clean radiators or pipes thoroughly and apply Harrisons Aluminum Paint or Harrison's Gold Enamel.

Suggestions for Interior Finishes

Sanitary Gloss Throughout—Sanitary Gloss with Sanitary Flat—Suggestions for Individual Rooms

LIVING ROOM

Whether or not a high gloss finish is desirable for the living room and halls is a matter of personal taste; however, some styles of architecture are especially suited to this finish. At any rate, a gloss white finish on the woodwork, combined with a flat finish for the walls, means lightened labor for the housewife and cleanliness in the Home Beautiful.

DINING ROOM

Here again is an opportunity if you desire to use the softer tones of the Sanitary Flat. From the Color Cards of Sanitary Gloss and Sanitary Flat, which we will be glad to send you, you can pick out some extremely beautiful combinations, which will add a dainty charm to many dining rooms, such as can be secured in no other way. For this purpose we advise the use of Sanitary Gloss for the woodwork and Sanitary Flat for the walls.

KITCHEN

Harrisons Sanitary Gloss is the ideal finish for the walls and ceiling, as well as the woodwork of the kitchen. It becomes a part of the wall itself, forming a tile-like surface that leaves no place for dust or the smoke and grease from cooking to take hold —no place for microbes to roost. A little soap and water will keep it bright.

PANTRY

Here is where the health of the family should be guarded. Sanitary Gloss is the safe finish for the walls and ceiling.

It is most economical, not only for its covering and hiding properties, but because of its great durability. The same color combinations as for the kitchen could be carried into the pantry.

Suggestions for Interior Finishes

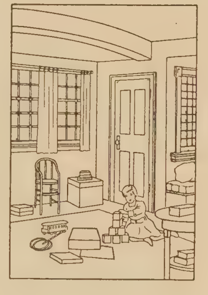
BATHROOM

On wood-work, walls and ceiling, Sanitary Gloss represents just about the last word in modern sanitation, cleanliness, safety and comfort.

If the most durable of all white finishes is desired, we call special attention to our Flowkote Enamel.

NURSERY

Because Sanitary Gloss is free from lead, arsenic and other poisonous substances, it is especially appropriate for the nursery or playroom. With Sanitary Gloss you will not have to worry about the children swallowing pieces of wallpaper or absorbing poison by rubbing the walls with their hands. Finger-marks are easily removed from Sanitary Gloss with a sponge and water.

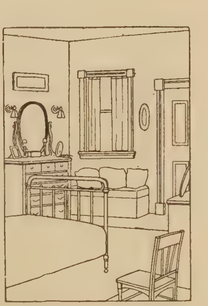


CHILDREN'S BEDROOM

For the same reasons as advanced for the nursery, Sanitary Gloss should be used in the children's bedroom. In addition to its other features, it has the advantage of furnishing no place for the development of germ colonies such as are afforded by wall papers.

BEDROOMS

For the sleeping rooms, beautiful effects can be secured by using Harrisons Sanitary Gloss on the woodwork and Sanitary Flat on the walls—the beautiful gloss of the one and soft tone of the other produce a most pleasing combination.



General Paint Hints and Helps

FOR THE HOME

Finishing Furniture

Any one who is capable of following these instructions and of exercising judgment can add to his home from time to time many beautiful pieces of furniture which can be purchased cheaply in the rough and finished to match almost any color scheme of interior decoration.

For New Work

See "Staining and Varnishing Interior Woodwork—New Work (Method A)."

For Old Furniture

If you desire to "touch up" an old piece of furniture we advise the following:

Clean the surface thoroughly—using soap and water. Let dry for twelve hours. Sandpaper with No. 00 sandpaper; dust well.

Apply a coat of Harrisons Vitrolac Stain Finish of the shade to match the furniture. It comes in so many shades that there should be no trouble in doing this.

If a one coat job is desired, the work is complete.

To obtain a better finish let the coat of Vitrolac Stain Finish dry for forty-eight hours. Sandpaper with No. 00 sandpaper—dust well. *Flow on* a finishing coat of Harrisons Vitrolac Varnish, if you desire a gloss effect; or Harrisons Vitrolac Flat for a flat effect. This will involve very little work and give a pleasing atmosphere to the most battered piece of furniture.

Out-Door Furniture

For out-door furniture use Harrisons Porch Chair Enamel.

PAINTING SCREENS

Scrub wire and wood work with a brush and rinse off with a hose. Let dry thoroughly for several hours.

Apply Harrisons Screen Paint—green or black, using a flat chisel-edged varnish brush. One coat is enough for the wire, but two coats may be used on the woodwork when a fine job is desired. If two coats are used on the woodwork—allow the first to dry for twenty-four hours.

PAINTING FARM IMPLEMENTS AND MACHINERY

There are many pieces of machinery and many farm implements that will not only look better but will last longer if properly cared for.

You lubricate the moving parts and bearings of machinery to stop friction, ease wear and tear and keep the wearing surfaces smooth and easy working. Then why let the other parts of the machine rust and decay when a little care and some paint will save you dollars' worth of destruction?

Take a plow, for instance. If it is a handplow, the iron work can be well preserved during the idle months by using a little Harrisons' Antoxide Paint or Harrisons Ferro Keep.

If it is a horse drawn plow, you can paint the wheels, the shafts and other parts with wagon paint.

Harrows, reapers, binders, threshers, gas or gasoline engines, pumps, aeromotors, derricks, sprinkling systems and many other things can be painted—and the little paint necessary to do the work will prove a good investment. Use Harrisons Wagon Paint for the woodwork, removing all loose paint and grease first.

For the iron work on Machinery use Harrisons Antoxide or Harrisons Ferro Keep. Let each coat dry thoroughly before applying next coat.

Clean the parts to be painted thoroughly. Clean grease away with a little benzine. Remove all scale and rust with a stiff wire brush. Then apply the paint.

PAINTING FARM WAGONS

Jack up the wagon. Rest the axles snugly on a couple of wooden horses or four strong boxes or barrels. Take off the wheels. Then wash the body and axles thoroughly with warm water, soap suds and ammonia. Use benzine to remove all grease or oil. Then rinse thoroughly with cold water.

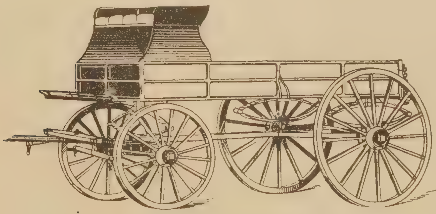
Let the surface dry thoroughly for at least twenty-four hours or more, sandpaper it and then dust it carefully. If there are any rust spots on axles or springs remove same with steel brush, sandpaper or emery paper.

For the body apply one coat of Harrisons Wagon Paint—using a flat chisel-edged varnish brush. Let this dry for forty-eight hours.

Finish with a second coat of Harrisons Wagon Paint *flowed on.*

Clean the wheels thoroughly with soap, water and ammonia. Use benzine to cut the grease on spokes or hub—then rinse well with clean water. Let parts dry for twenty-four hours or more.

When dry, sandpaper thoroughly, removing all rough spots on spokes, then paint as per instructions given for body painting.



Don't attempt striping unless you are sure of yourself. This is a tedious job for an amateur.

NOTE.—Striping is the little fine ornamental lines in yellow or gold paint that are usually found on the body and spokes when the wagon is new.

CARRIAGE PAINTING

Take off the wheels and suspend the body on a couple of wooden horses or four strong boxes. Wash body, running gear and wheels thoroughly. Use warm water, soap-suds and a little ammonia. Remove grease or oil with benzine. Do this thoroughly, then rinse parts well with water and leave to dry thoroughly. All work to be painted should be kept a day or so in a temperature of at least 70 degrees Fahrenheit. Do the painting at the same temperature and do not remove the job until the last coat has had at least thirty-six hours in which to dry.

Before you start to paint the body, sandpaper it thoroughly. If there are any chipped spots, sandpaper the edges smooth. Do this carefully or it will show on the finished job. Dust carefully—then *flow on* a coat of Harrisons Carriage Paint, using a chisel-edged brush for the work. Let dry for forty-eight hours. Sandpaper lightly with No. 00 sandpaper. Dust carefuly and *flow on* coat No. 2.

This should give a very satisfactory job, but if a finer finish is wanted, sandpaper again lightly and *flow on* a coat of Harrisons Carriage Paint—clear.

Handle the wheels and running-gear the same way.

Painting the body and wheels in black, brewster green or auto blue makes a fine contrast with springs and axles finished in vermilion, yellow or brilliant green.

Caution

Do not attempt striping unless you can handle a striping brush properly.

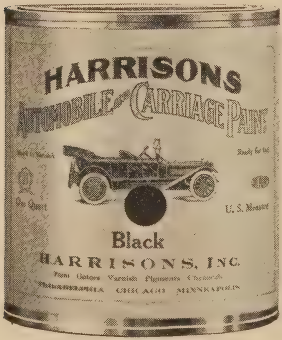
If the old finish is in such shape that it cannot be sandpapered smooth, the old paint will have to be burned off and the undercoats built up again. If this is necessary, better turn the job over to a skilled carriage painter. It is too tedious and difficult for an amateur.

AUTOMOBILE PAINTING

Automobile bodies are painted at the factory in various ways. The two methods most generally used are:

1. By applying an enamel which is oven baked on—or
2. By the old process of building up the finish: That is:

Applying several coats of paint and finishing-varnish and carefully sandpapering and rubbing each coat as it is applied. On some of the finer jobs seventeen different layers or coats are applied and each one is given an individual and specific treatment. A job of this kind should be left to an expert, but if the conditions are not so bad, perhaps you can make a fairly satisfactory job of the matter if directions below are carefully followed:


HARRISONS
AUTOMOBILE & CARRIAGE PAINT
Ready for Use
One Quart
U.S. Measure
Black
HARRISONS, INC.
Paint Colors Varnish Pigments Chemicals
PHILADELPHIA CHICAGO MINNEAPOLIS

Jack up the car. Remove the wheels. Clean body, axle, springs and running-gear thoroughly. This includes the wheels.

Use plenty of warm water and soap suds and clean all grease spots with gasoline. If there are any splotches of tar on the running-gear or fenders, remove same with "Pontoklene" (directions on label of can).

Rinse carefully with clean water and let parts dry thoroughly.

Remember that all work to be painted should be kept for at least a day before painting at a temperature of 70 degrees Fahrenheit. Do the painting at the same temperature and do not remove the finished job until the last coat has dried at least thirty-six hours.

Sandpaper the old surface smooth with fine sandpaper. If there is any rust on the body or fenders, remove same with fine emery paper. If there are any spots where the paint or enamel is chipped off, it will be best to apply a little paint as a filler. Use Harrisons Auto Paint for this work and let the job stand until the paint on the spots is perfectly dry. Use a flat chisel-edged brush.

Next use fine sandpaper and sandpaper lightly until all the rough edges around the spots are rubbed smooth.

If this treatment does not serve to banish the spots, repeat it and let the paint dry thoroughly again. Sandpaper again as directed above and dust carefully.

When all of the spots are carefully filled-in and the surface is smooth, apply one coat of Harrisons Auto Paint of color desired.

Let this dry thoroughly and then sandpaper lightly to remove any pimples or roughness that may appear on the surface.

Dust carefully and apply coat No. 2 of the same paint and same color.

This should make a very satisfactory job, but if a still finer surface is desired, sandpaper lightly again and *flow on* a coat of Harrisons Auto Paint, *clear.*

Follow same directions for wheels and frame as given for body. Choice of color is according to your taste.

RENEWING OLD TOPS

Use Harrisons Buggy Top Dressing, first cleaning the surface with a cloth dampened with gasoline. Apply only to tops with coated surface. Don't use on mohair tops.

CLEANING PY-RA-LIN WINDOWS IN STORM CURTAINS

Use a cloth dampened in vinegar and water and rub quickly and easily. Wipe dry.

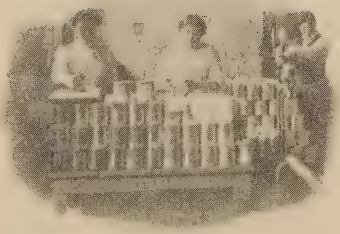
TIRE PAINTING

Don't do it. Tires are made of rubber. Oil is injurious to rubber. To best preserve your spare tires, buy a tire casing made of Du Pont Fabrikoid or Rayntite Single Texture. One casing for each tire.

Table of Covering Capacity

In estimating the following covering capacities of the various Harrison Products for the use of which directions are given in this book, we have taken into consideration the fact that the spread of these goods will vary according to the surface on which they are applied. A rough surface will absorb more than a smooth surface, etc., etc. The following estimates are therefore based on average conditions and will meet the average requirements under which the goods are used:

Town & Country Paints	350 to 400 square feet, two coats
Town & Country Roof Paint	200 to 300 square feet, two coats (On very dry or old shingles it will do less than on smooth new shingles)
Harrisons Barn Paint	500 to 600 square feet, one coat
Harrisons Shingle Stain	125 square feet, 2 coats brushed; 2½ gallons will dip 1,000 shingles
Sanitary Gloss	300 to 350 square feet, 2 coats
Sanitary Flat	500 square feet, 2 coats
Vitrolac Enamel	450 to 500 square feet, 1 coat
Flowkote Enamel	600 square feet, 1 coat
White Enamel Undercoat	700 square feet, 1 coat
Vitrolac Exterior Varnish	500 square feet, 1 coat
Vitrolac Interior Varnish	
Vitrolac Flat Varnish	
Vitrolac Floor Varnish	
Vitrolac Stain	
Harrisons Graining Ground	600 square feet, 1 coat
Harrisons Graining Compound	(For the floor of an average size room a pint of the graining compound will be enough)



Soldering and Labeling

Packing

Don'ts for Home Painters

DON'T neglect to follow instructions.
DON'T be careless in priming—above everything.
DON'T neglect to putty all nail holes and cracks after priming coat has been applied.
DON'T rub putty in with the thumb—knife it in.
DON'T use anything but first grade putty.
DON'T putty a floor—use Harrisons Floor Crack Filler.
DON'T shellac floors.
DON'T fill a rough plaster wall with plaster of Paris—use the same material as the wall is plastered with.
DON'T paint when there is frost, dew or moisture on the surface—wait until it dries.
DON'T paint on a hot surface. In the Spring and Fall follow the sun; in the Summer follow the shade.
DON'T paint on a muggy or sticky day.
DON'T apply any coat but the primer until the plaster on the inside is thoroughly dry—your paint is sure to blister if you do.
DON'T prime with ochre. Use Harrisons Town & Country Paint properly reduced—then you can't go wrong.
DON'T try to stir paint, etc., in the original package, follow the directions.
DON'T use cheap brushes. It is poor economy in every way.
DON'T try to make one brush serve all purposes. Have the right brush for each purpose.
DON'T use a new brush on a finishing coat. Break it in on the priming coat.
DON'T neglect your brushes—take care of them.
DON'T jam a brush into corners. You will spoil it if you do.
DON'T work a brush "any old way"—work it so it will wear to a "chisel edge."
DON'T use any reducer for exterior work but pure raw linseed oil and pure turpentine, except when specifically directed.
DON'T add benzine, kerosene or any other substitute for turpentine and linseed oil to paint. If you do, look out for trouble.
DON'T be afraid to put energy into your brush work.
DON'T fail to cover all knots and sappy places with shellac or the resins from the wood will spoil your paint film.
DON'T apply a thick priming coat or the job will peel. See that it is thin enough to penetrate and "satisfy the wood."
DON'T add driers to Harrisons Ready Mixed Paints—the proper driers are put in when they are made.
DON'T neglect to find out whether your wood is air-dried or kiln-dried and to reduce your primer accordingly.
DON'T confuse Harrisons Graining Ground with Harrisons Graining Compound.
DON'T confuse Harrisons Elastic Wall Primer with Harrisons Wall Sizing.
DON'T use Harrisons Decorative Stains for staining old furniture—use Harrisons Vitrolac Stain Finish.
DON'T use Harrisons Antoxide on a damp surface nor in less than 32 degrees Fahrenheit.

Don'ts for Home Painters

DON'T attempt to paint galvanized iron without first applying Harrisons Galvanized Iron Primer.
DON'T use glue size under Sanitary Flat.
DON'T confuse Harrisons Elastic Wall Primer with ordinary cement coaters.
DON'T use an outdoor paint for inside work or an inside paint for outdoor work.
DON'T fail to use the right Harrisons Paint—we have a paint especially made for each purpose.
DON'T try to apply roof stain with a broom or a white wash brush—you will get a poor job and waste stain.
DON'T paint wet, damp or dusty roofs.
DON'T rest your ladder on roof gutters—hook it over the comb.
DON'T go over a roof after it is painted.
DON'T paint brickwork before it is at least a year old.
DON'T apply less than two coats of Harrisons Antoxide.
DON'T apply Harrisons Bathtub & Refrigerator Enamel unless the enamel and the surface to be covered is at least 70 degrees.

Handy Things to Have Around

List of Things Needed in Painting and Quantity. Suggestions

Brushes—All the proper brushes for each job.
Putty Knife—One is sufficient.
Wire Brushes—A full set is best.
Sandpaper—One dozen sheets each of Nos. 00 and ½.
Lustre or Steel Wool—About two pounds.
Scraper—One is sufficient.
Blow Torch—A good one is cheapest in the end.
Felt—About ½ yard.
Glass Cutter—One is sufficient.
Ladders—According to the work.
Pails—Save time and bother by having a number.
Dusters—A yard or two of burlap. A yard or two of cheese cloth.
Trowels—According to the work.
Wax—About 1 pound.
Putty—About 5 pounds.
Shellac—Orange, 1 quart; White, 1 quart.
Pure Turpentine—About 1 gallon.
Pontoklene—About 1 gallon.
Benzine—About 1 gallon.
Pumice—About 2 pounds.
Gold Dust—About 3 packages.

Note.—The above quantities are merely suggestions which must be modified or increased according to your needs.

Air Dried

Wood that has been dried naturally in the air.

Alligatoring

Said of paint when it cracks in large irregular shapes like alligator skin.

Blistering

Said of a paint when it raises in blisters from the surface to which it has been applied.

Bottled

A term used when resinous spots are covered up by shellac.

Brushes and How to Preserve Them

Have the proper brush for each purpose. Any good dealer will help you pick out the right kind for the job you have in mind. Buy only the best brushes. It is economical in every way. If properly taken care of they will last for years. By buying the proper brushes from time to time as the jobs come up, you will soon have a complete assortment.

Never stand new brushes on end. Lay them flat, full of paint, on a board. Bore a hole through the handles and insert a loop of twine. When the work is done, suspend them in a bucket of water by a stick laid across the bucket. When the job is completed, wash them thoroughly in benzine and allow them to dry before putting them away.

Brushing Out

The term used in painting to indicate that the paint must be brushed into the pores of the wood by vigorous and continued brushing.

Burning Off Old Paint

Take a small plumber's blow-torch and regulate the flame to a clear blue. Move the flame rapidly over a small area until the paint softens, blisters and curls up. Remove the torch and immediately scrape the old paint while it is soft with a broad putty knife.

Don't hold the blaze in one spot. It is very hot and will scorch the wood. Don't heat up over a square foot at a time, the less the better.

Case Hardened

The term given to wood the surface of which has been hardened.

Clean Surfaces

A clean surface is one of the first principles of successful painting. Always follow directions carefully as to cleaning. They are necessary. If any substance gets between the paint and the surface, the paint will not hold properly.

Combing

The operation of graining the surface with a graining comb.

Dry Surfaces—Right Surfaces—Temperature

All water or moisture evaporates. If a surface is painted while in a moist, wet or frosty condition, the moisture will show under the paint, causing it to peel, blister or crack. For this reason painting should never be done on damp days. It is important that the surface to be painted as well as the paint should be of a certain temperature or else the paint will not flow well and the pores of the surface will be contracted so as to hinder the penetration of the paint. Directions covering various conditions are given throughout this book. Be sure, also, to always follow directions in allowing the necessary time for one coat of paint to dry before applying the next.

Egg Shell Finish

A term given to semi-flat finish. Similar to the shell of an egg.

Emery Paper

Similar to sandpaper, only the base is cloth and the abrasive is emery.

Filling

Filling is similar in its purpose to priming. It is not a thinned coat of the body paint, but a preparation especially made for filling-in the grain of wood and combining with paint.

Flat Finish

Dull—not glossy.

Flow On

The process of allowing the paint to flow from the bristles of the brush as the brush is drawn lightly over the surface to be painted—not brushed out.

Finish Coat

The final coat.

Gloss Finish

Bright finish—shiny.

Graining Comb

A metal comb for making the fine grain lines in certain staining operations in order to simulate the grain of wood.

Graining Roll

A roll with a corrugated surface used to simulate wood-graining.

Hair Lines

Marks left by the brush on the coat, generally caused by brushing after the paint, varnish, etc., has begun to set up or dry.

Hiding Power

The property of covering or hiding a surface, so that it will not show through. In other words, the opaque quality of paint.

Hot Surfaces

Surfaces in which lime has been used; *i. e.,* the mortar in brick walls, which have not been left long enough for the lime to "cool" or become neutral.

How to Mix Paint, Etc.

Pour off the liquid into another vessel. Stir the pigment with a *flat* paddle from the bottom up, adding the liquid little by little. To further insure perfect mixing—pour from one vessel to another a few times. Stir frequently while in use, as the pigment is heavier than the liquid and has a tendency to sink to the bottom.

How to Tell Pure Raw Linseed Oil

1. Smoke a piece of glass—place on it a drop of oil. If it shows a blue "bloom" it is adulterated with mineral oil. Don't use it.

2. Place a few drops of oil on the hand and rub the palms briskly together. It should have only the characteristic odor of flaxseed meal. If it has the odor of petroleum, dead fish, or corn meal, don't use it.

3. Placed on the tongue, pure raw linseed oil will have a bitter rasping, but not offensive, taste. When adulterated with fish oil, petroleum or rosin oil, it will have a characteristic and nauseating taste.

How to Test the Purity of Turpentine

It should be water white or slightly yellow. If it has a blue "bloom" it has been adulterated. Don't use it.

Kiln Dried

The process of drying wood by baking or artificial heat.

Lapse

A spot insufficiently painted.

Lapping

Said of painting when one brush stroke laps the other.

Mixing

To stir paint thoroughly before applying. First pour off the liquid and stir sediment in can. Pour back liquid little by little. After fluid is mixed, pour from can to can several times. This will insure a thorough job.

Painting Around Glass

Painting the moulding on windows is a tedious job. If your hand is not steady you are bound to get some paint on the window pane. A simple way to avoid this is to smear the edges of the glass with soap before painting. When the paint is dry the soap may be wiped from the glass and any paint spots on the soapy film will rub away easily.

Paint Bucket

Have plenty of paint buckets. Keep them clean. Try to gauge the quantity of paint necessary for each job. Paint can't be "saved" well in an open bucket.

Peeling

Said of paint when it curls up and leaves the surface to which it has been applied.

Penetration

The property of a paint to sink into the pores of a surface.

Pigments

The solid or body matter of paints as distinguished from the oils or liquids.

Piling-Up

Spots where too much paint has remained—due generally to insufficient brushing-out.

Priming

Priming is a term given to the first coat. It is generally the body paint, reduced very thin to give it great penetration. It creeps into the surface to prepare a base for the succeeding coats.

Resin

The gummy substance found in the wood, etc., which has an injurious effect on paint unless "bottled" with shellac.

Rubbed

The term given to the process of rubbing down a coat or finish.

Sandpaper

Made of heavy paper to which sand is attached by means of glue. It comes in various degrees, from very fine to very coarse.

Sandpapering

To rub the surface with sandpaper until it is smooth and even.

Satisfy

The term used to signify that paint has thoroughly penetrated or been absorbed into the pores of a surface.

Set

The term given to the first hardening stages of varnish or paint.

Sizing

Is another form of preparing surfaces similar to priming and filling. Sizing is a term usually applied to the priming of plaster, walls, etc.

Spreading Capacity

The amount of surface a paint will cover.

Spotting

Deeper or lighter tinted places in the coat of paint, caused by the paint not being well distributed.

Steel Wool

A metal fibre made of the fine hair-like shavings of steel.

Step Ladders

A ladder held upright by its own supports. Two step ladders and a heavy plank make a good platform for cleaning and painting walls and ceilings.

Stippled

A rough surface effect.

Tacky

Said of paint or varnish before it is thoroughly dry—sticky.

Thinning

It is very essential that paint be applied at the proper consistency for spreading, penetration and drying. Paint applied too thick is very liable to peel, blister or crack. Thinning means to make paint thinner.

Vehicle

The term applied to the oils or liquids in paint.

Burr Mills

A List of Harrisons Goods Mentioned in This Book

HARRISONS Antoxide—For iron work.
HARRISONS Auto and Carriage Paint—For automobiles and carriages.
HARRISONS Bathtub and Refrigerator Enamel—For bathtubs.
HARRISONS Concrete Floor First Coater.
HARRISONS Concrete—Floor Coater.
HARRISONS Decorative Stains—For new furniture, wood, etc.
HARRISONS Elastic Wall Primer—For use with Harrisons Sanitary Flat.
HARRISONS Flat Brick-color—For painting brickwork.
HARRISONS Floor Crack Filler—For filling floors.
HARRISONS Floor Varnishes.
HARRISONS Flowkote Enamel—For enameling.
HARRISONS French Wax—For finishing woodwork.
HARRISONS Galvanized Iron Primer—A necessary Primer when painting galvanized iron.
HARRISONS Graining Compound—Used in graining.
HARRISONS Hardwood Paste Filler—Used on furniture, woodwork, etc.
HARRISONS Inside Floor Paint.
HARRISONS Interior Flat.
HARRISONS Kensington Barn Paint.
HARRISONS Outside Floor Paint.
HARRISONS Sanitary Gloss—Best interior paint for a gloss finish and for almost all surfaces.
HARRISONS Sanitary Flat—Best interior paint for a flat surface. Can be used on nearly any material.
HARRISONS Town & Country Roof Paint.
HARRISONS Town & Country House Paint.
HARRISONS Vitrolac Graining Ground.
HARRISONS Vitrolac Interior Varnish—For gloss finishes or woodwork.
HARRISONS Vitrolac Stain Finishes—For use on old furniture, floors, etc.
HARRISONS Screen Paint.
HARRISONS Shellac.
HARRISONS Wall Sizing Varnish.
HARRISONS Wagon Paint.

ACCESSORIES

HARRISONS Paint and Varnish Solvent—For removing old paint and varnish.
PONTOKLENE—For removing tar and grease.

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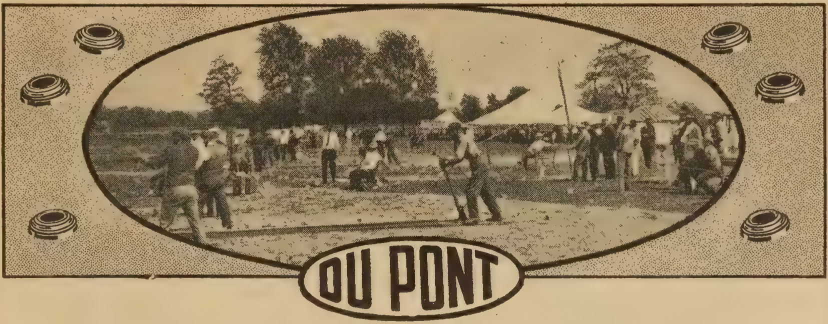

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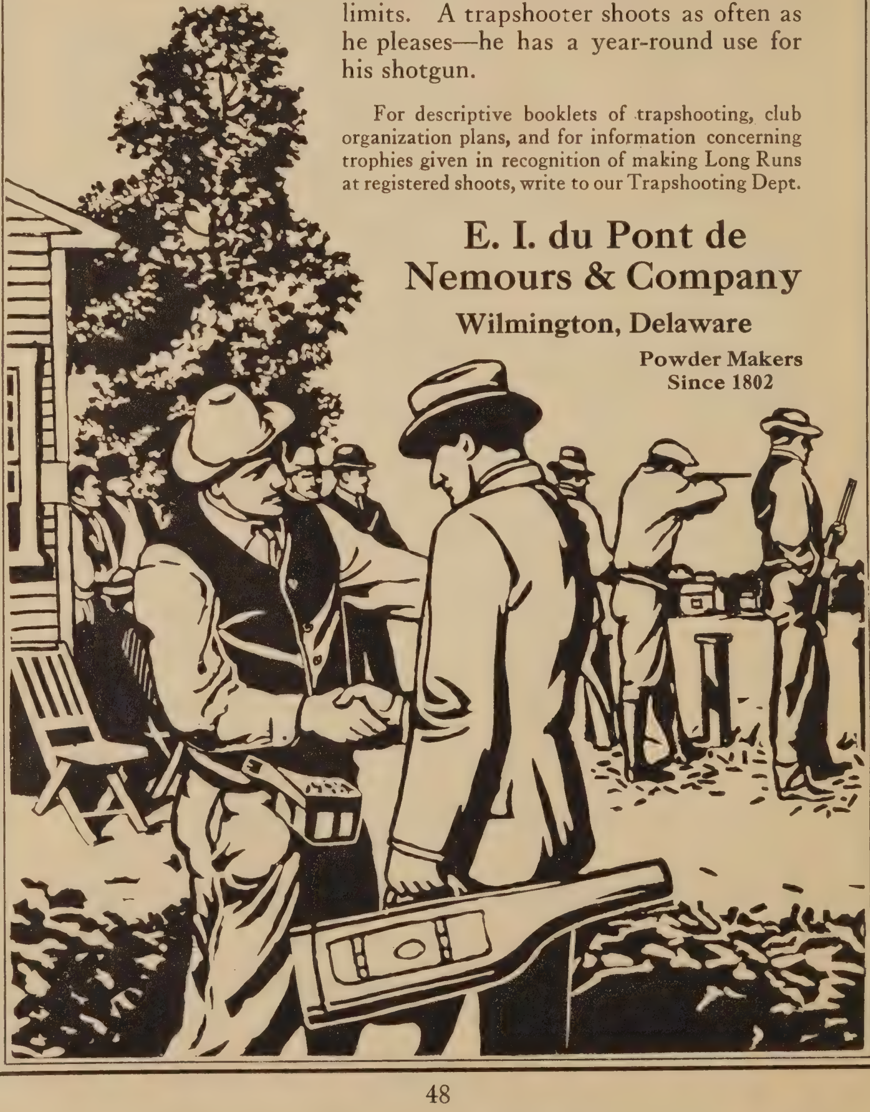

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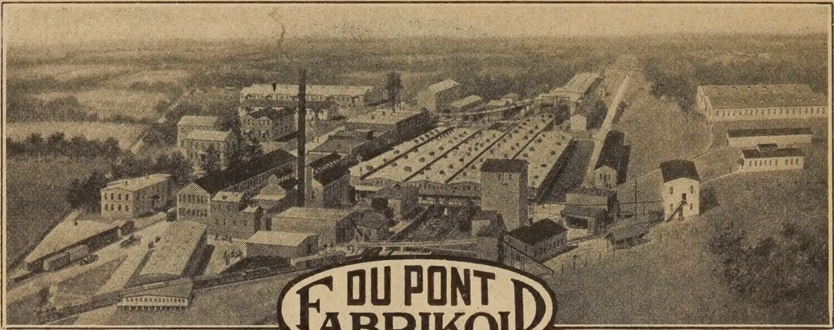

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